

Indiferente baile imposible

2 Violines

2 Violas

Violoncello

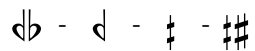
Contrabajo

Notas para la interpretación:

Las alteraciones valen sólo para las notas que las portan y no para el compás entero, con excepción de casos evidentes como notas repetidas. Las alteraciones nunca son válidas para una nota del mismo nombre situada en una octava diferente.

En ocasiones, se utiliza notación proporcional (notas sin plica) dónde se indica claramente las subdivisiones de pulso de cada compás con líneas intermitentes verticales (espacio = tiempo). La rítmica en estos casos es completamente libre. Aún así, se apela a una intencionalidad de irregularidad rítmica intentando evitar siempre cualquier referencia al pulso o a subdivisiones de éste (como una máquina aleatoria).

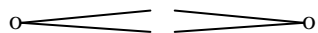
Símbolos generales:



3 cuartos de tono más bajo - 1 cuarto de tono más bajo - 1 cuarto de tono más alto - 3 cuartos de tono más alto que \flat




continuación de un sonido. No volver a atacar las notas entre paréntesis



dal niente - al niente



transición gradual entre una manera de tocar a otra

▲	tocar lo más cerca del puente posible. Siempre se indica la(s) cuerda(s) donde se debe realizar.
EST - ST - N - SP - ESP	extremo sul tasto - sul tasto - posición normal del arco - sul ponticello - extremo sul ponticello. Estas indicaciones son siempre válidas hasta la siguiente indicación de posición del arco.
pizz. - pizz. uña - φ	pizzicato ordinario - pizzicato con la uña - pizzicato Bartok
 - ord. - flaut.	con máxima presión del arco, produciendo un ruido chirriante - presión normal del arco - poca presión de arco. Estas indicaciones son, por lo general, sólo válidas para una nota. En caso de ser validas para más de una nota, se utiliza una línea intermitente vertical (- - -) que indica continuación de la misma presión de arco.
x	apagar la(s) cuerda(s) indicada(s) con la mano izquierda de manera que no se perciba una altura específica al tocar. Se debe buscar la mayor resonancia posible del instrumento en el caso de los pizzicati (sonido percusivo).
aire	frotar el arco directamente sobre el puente produciendo sonido de aire.

Indiferente baile imposible

para sexteto de cuerdas

Nicolás Kliwadenko
2015

♩ = 60 c.a.

Violín 1

Violín 2

Viola 1

Viola 2

Violoncello

Contrabajo

8^{va} pizz. uña

ST c.l. batt.

arco aire

ST flaut.

c.l. tratto

gliss.

ESP

c.l. salt.

arco

pizz.

l.v.

III

IV III II I

l.v.

8^{va} pizz. uña

3

mp

f

pp

sf

pppp

aire

pizz. uña II

mf

p

aire

sf

pp

f

ST

ESP

ST c.l. batt.

p

ST flaut.

c.l. salt.

arco

pp

mf

pizz.

l.v.

arco

pp

f

arco

aire

pp

arco
flaut. (barrido armónico)

5

Vln. 1

II gliss. I gliss. II gliss. 3 8va

ppp p f

SP

N
c.l. tratto

ppp

Vln. 2

p ff

N

pizz. I l.v. c.l. tratto ST

p pp

Vla. 1

gliss.

ST arco
tr 3

fp

(ST) c.l. tratto

ESP

ppp

N
ST
(c.l.) salt.

pp

Vla. 2

N
arco flaut. (barrido armónico)

II gliss. IV I gliss. II

ppp fp

ESP

(ST) c.l. tratto

ST

(ST) c.l. batt.

pp

Vc.

N
arco flaut. (barrido armónico)

III gliss. I gliss. II

ppp f

SP

N l.v.

fff

pizz. c.l. batt.

pp

Cb.

(aire)

pizz. c.l. batt. ST SP

pp

mf

[illegible]

4

arco
aire

Vln. 1

sf

ff

> f

mp

f

ppp

c.l. tratto

Vln. 2

sf

f

ff

ppp

arco
flaut.

Vla. 1

sf

fff > f

p

ppp

N
arco

Vla. 2

mf

ff

fp

mf

f

ff

ppp

I
l.v.

ff

ppp

c.l. tratto

Vc.

N
arco

ff

mp

fp

ppp

c.l. tratto

Cb.

N
l.v.

ff

f

ppp

c.l. tratto

20

Vln. 1

SP arco *tr*

fp

pizz. uña

ff

pizz. I II l.v.

f

arco II

fp

sim.

fp fp fp

f ff

salt.

Vln. 2

gliss.

II l.v.

fff

f ff > mp

Vla. 1

ST flaut. → ESP

pp

N

arco I

mp fp fp

sim.

fp fp fp

salt.

f ff fpp

Vla. 2

arco I

f fp fp fp fp

sim.

SP pizz.

ff

N arco salt.

f

Vc.

arco flaut.

ppp

gliss.

l.v.

fff

ESP

p

Cb.

f

SP arco

N

ff pp

SP

ff f

[illegible]

[illegible]

41

Vln. 1

(tr) (s) (e)

p *ppp* *f* *ff*

pizz. l.v. 8^{va}

arco aire

Vln. 2

mf *mp* *f* *sf*

pizz. uña 8^{va}

arco aire

Vla. 1

(tr) (s) (e)

p *p* *fff*

c.l. tratto

arco aire

Vla. 2

mf *ppp*

ST

Vc.

l.v. arco ESP

pp *fff* *f*

ST

IV N

aire

Cb.

ppp *ppp* niente *p*

c.l. batt.

46

Vln. 1

sfz

f

pizz. 3 *p*

arco aire

aire

Vln. 2

pizz. III *mp*

f

pizz. II *p*

III

arco aire *sf*

pizz. IV *p*

arco aire *sf*

Vla. 1

flaut. *sf*

pp

gliss.

aire

pizz. II *p*

IV

aire

Vla. 2

p

f

aire

6

6

aire

Vc.

flaut. *sf*

III *pp*

gliss.

aire

aire

sf

aire

Cb.

ST 3

IV N arco

aire

p

sf

pizz. *p*

IV

arco aire

6

6

aire

sf

51

Vln. 1

pizz. *p*

arco
aire

pizz. IV *p*

aire

sfz

pizz. *p*

ff

pizz. *p*

arco
aire *sf*

Vln. 2

pizz. *p*

aire

sf

pizz. II *p*

arco
flaut. *pppp* *sempre*

Vla. 1

pizz. *p*

arco
aire

aire *sf*

Vla. 2

aire

pizz. *p*

aire

sf

pizz. *p*

IV

aire

Vc.

aire

sf

aire

sf

pizz. l.v. *f*

arco
aire

Cb.

aire

sf

aire

sf

pizz. IV *p*

ff

arco
aire *sf*

Detailed description of the musical score: The score is for measures 51 through 54. It features six staves: Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc., and Cb. Measure 51: Vln. 1 has a pizzicato triplet of eighth notes (p), followed by an arco section. Vln. 2 is silent. Vla. 1 has a pizzicato eighth note (p). Vla. 2 has an arco section with a sixteenth-note triplet (6) and a triplet of eighth notes (3), marked p. Vc. has an arco section marked sf. Cb. has an arco section marked sf. Measure 52: Vln. 1 has an arco section marked sfz, followed by a pizzicato IV note (p). Vln. 2 has an arco section marked sf, followed by a pizzicato II note (p). Vla. 1 has an arco section. Vla. 2 has an arco section marked sf, followed by a pizzicato triplet of eighth notes (3), marked p. Vc. has an arco section marked sf. Cb. has an arco section marked sf. Measure 53: Vln. 1 has a very loud arco section (ff), followed by a pizzicato triplet of eighth notes (p), and then an arco section marked sf. Vln. 2 has an arco section marked pppp, labeled 'sempre'. Vla. 1 has an arco section. Vla. 2 has an arco section marked sf, followed by a pizzicato IV note, and then an arco section. Vc. has a pizzicato l.v. note marked f, followed by an arco section. Cb. has an arco section marked sf. Measure 54: Vln. 1 has an arco section marked sf. Vln. 2 has an arco section. Vla. 1 has an arco section marked sf. Vla. 2 has an arco section marked sf, followed by a pizzicato IV note, and then an arco section. Vc. has an arco section. Cb. has an arco section marked sf.

[illegible]

62

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

I II

aire

ord.

aire

pp

mf

ST

ESP

pp

ord.

f

ST

ESP

ST

f

I II

aire

ord.

pp

mf

ST

ESP

ST

p

I II

aire

ord.

pp

mp

ST

ESP

ST

N

ff

13

14

68

Vln. 1

ST → ESP → ST

N flaut.

pp

pp

Vln. 2

ST

N

mf

Vla. 1

N flaut.

p

Vla. 2

ST → ESP → ST

N flaut.

mp

ppp

Vc.

Cb.

mp

Detailed description: This musical score page contains measures 68 through 72. The staves are for Violin 1, Violin 2, Viola 1, Viola 2, Violoncello, and Contrabass. Measure 68 starts with a treble clef and a key signature of one flat. Vln. 1 has a half note G4 with a 'ST' (staccato) marking and a 'pp' (pianissimo) dynamic. Vln. 2 has a half note G4 with a 'ST' marking. Vla. 1 has a half note G4. Vla. 2 has a half note G4. Vc. has a half note G2 with a 'ST' marking and a 'mp' (mezzo-piano) dynamic. Cb. has a half note G2 with a 'mp' dynamic. Measure 69 continues with similar patterns. Measure 70 introduces a new section with a 'N flaut.' (New flute) entry in Vln. 1 and Vln. 2, marked with a 'mf' (mezzo-forte) dynamic. Measure 71 continues this section. Measure 72 concludes the page with a repeat sign. Various articulations like 'ESP' (espressivo) and 'ST' (staccato) are used throughout the score.

♩ = 54 c.a.

Vln. 1

5^a c.a.

fff

c.l. tratto

pppp

p

Vln. 2

5^a c.a.

ord.

fff

3

detención súbita

c.l. tratto

3

p

ppp

Vla. 1

5^a c.a.

fff

c.l. tratto

pppp

pizz.

f

arco flaut. (N)

p

ppp

Vla. 2

5^a c.a.

ord.

fff

3

detención súbita

ST c.l. tratto

pppp

ESP

Vc.

5^a c.a.

ord.

fff

3

detención súbita

c.l. tratto

3

3

p

p

p

p

p

Cb.

5^a c.a.

III

ord.

fff

detención súbita

c.l. batt.

mp

arco flaut. II

pp

81

Vln. 1

aire

sf

pizz. uña

mf

ESP c.l. tratto ST

ESP ST

ppp

Vln. 2

pizz.

p

arco

Vla. 1

→ ESP

N c.l. tratto

ppp

ESP arco flaut.

N

pp

fff

Vla. 2

arco aire

sf

ST c.l. batt.

pp

Vc.

p *p* *p* *p* *p* *pppp* *p*

c.l. batt.

p

dejar que las cuerdas golpeen el diapason produciendo un sonido percusivo

EST arco

fff

Cb.

aire

sf

p *ppp*

fp

87

Vln. 1

N pizz. I

c.l. batt.

ST

SP

ESP c.l. batt.

x 7

N arco salt.

SP

Vln. 2

ESP c.l. batt.

ST arco

ESP c.l. batt.

ST (c.l. batt.)

N arco

Vla. 1

pizz.

arco

ST

SP

ESP c.l. batt.

(ESP) pizz.

arco

ST

N

Vla. 2

ESP

ST

SP

III

N

I.v.

IV

ESP c.l. batt.

N c.l. tratto

SP arco

Vc.

c.l. tratto

Cb.

ESP c.l. batt.

(ESP) pizz.

N arco flaut.

III

17

18

92

Vln. 1

N salt.

salt.

ST flaut.

SP

N salt.

SP

N salt.

Vln. 2

flaut.

ppp

p

mf

p

ppp

p

Vla. 1

SP

ST

SP

N salt.

SP

N

flaut.

mf

p

mf

p

mf

p

ppp

Vla. 2

ST

N flaut.

ppp

SP

(SP)

ST

N pizz.

arco

mf

p

Vc.

mf

p

mf

p

mf

p

mf

p

mf

p

Cb.

salt.

salt.

p

fff

EST

N

SP

N pizz.

arco

flaut.

ppp

III

dejar que las cuerdas golpeen el diapason produciendo un sonido percusivo

96

Vln. 1

pizz. arco salt. pizz. c.l. batt. pizz. SP arco ST N pizz. arco pizz. (pizz.)

f *mp* *p* *mf* *p* *mf* *p* *ppp*

Vln. 2

pizz. arco pizz. arco salt. pizz. ST arco SP N pizz.

ppp *p* *mf* *ppp*

Vla. 1

SP ST N pizz. arco pizz. arco salt. pizz.

mf *p* *ppp* *p* *ppp*

Vla. 2

N salt. pizz. (pizz.)

f *p* *ppp*

Vc.

pizz. arco pizz. arco flaut. pizz. (pizz.)

ppp *ff* *pp*

Cb.

salt. c.l. batt. SP arco N pizz. SP arco N pizz. arco salt. pizz.

p *f* *mp* *p* *ppp*

Detailed description: This page contains a musical score for measures 96 through 100. The score is arranged in six staves, each with a different instrument: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat), and the time signature changes from 5/8 to 3/8, then to 2/4, and finally to 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions like 'pizz.' (pizzicato), 'arco' (arco), 'salt.' (saltando), 'c.l. batt.' (cymbal), 'SP' (sordina), and 'ST' (staccato) are placed above the notes. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *ppp* (pianissimo), and *ff* (fortissimo). The score is divided into measures by vertical bar lines, and the measures are numbered 96, 97, 98, 99, and 100.

102

Vln. 1

f *gliss.* *gliss.* 10" c.a. *pp* *ff subito* (pizz.) *p*

Vln. 2

f *gliss.* *gliss.* 10" c.a. *pp* *ff subito* (pizz.) *p* *ff p* pizz.

Vla. 1

f *gliss.* *gliss.* 10" c.a. *pp* *ff subito* (pizz.) *p* *ff* pizz. *p*

Vla. 2

f *gliss.* *gliss.* 10" c.a. *pp* *ff subito* (pizz.) *p*

Vc.

f *gliss.* *gliss.* 10" c.a. *pp* *ff subito* (pizz.) *p*

Cb.

f *gliss.* *gliss.* 10" c.a. *pp* *ff subito* (pizz.) *p*

111

Vln. 1

ff *p* *ff* *p* *ff*

pizz.

c.l. batt.

pp subito

Vln. 2

p *ff* *p* *ff*

pizz.

c.l. batt.

pp subito

Vla. 1

ff *p* *ff* *p* *ff* *p* *ff*

pizz.

c.l. batt.

pp subito

Vla. 2

p *ff* *p* *ff* *p* *ff*

pizz.

c.l. batt.

pp subito

Vc.

p *ff* *p* *ff*

pizz.

c.l. batt.

pp subito

Cb.

p *ff* *p* *ff*

pizz.

c.l. batt.

pp subito

The musical score is for a string ensemble, consisting of Violins 1 & 2, Violas 1 & 2, Violoncello, and Contrabass. The score is in 5/4 time and spans measures 111 to 114. The first two measures (111-112) feature a complex rhythmic pattern with dynamic markings of *ff*, *p*, *ff*, *p*, and *ff*. The next two measures (113-114) continue this pattern with dynamic markings of *p*, *ff*, *p*, and *ff*. The final two measures (115-116) show a change in dynamics to *pp subito* and a new articulation, *c.l. batt.*. The score is written in a standard musical notation with a key signature of one sharp (F#) and a repeat sign at the end.

114

Vln. 1 *ff sempre*

Vln. 2 *ff sempre*

Vla. 1 *ff sempre*

Vla. 2 *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

The musical score consists of six staves, each representing a different string instrument. The notation is dense, with many accidentals (sharps, flats, naturals) and a complex rhythmic pattern. The dynamics are marked 'ff sempre' for all instruments. The page number 23 is in the top right corner.

117

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

This musical score page contains measures 117, 118, and 119 for a string ensemble. The instruments are Violin 1, Violin 2, Viola 1, Viola 2, Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The notation is as follows:

- Violin 1 (Vln. 1):** Treble clef. Measure 117: F#4 (half), G#4 (quarter), A5 (quarter), B5 (quarter), A5 (quarter), G#4 (quarter), F#4 (half). Measure 118: F#4 (half), G#4 (quarter), A5 (quarter), B5 (quarter), A5 (quarter), G#4 (quarter), F#4 (half). Measure 119: F#4 (half), G#4 (quarter), A5 (quarter), B5 (quarter), A5 (quarter), G#4 (quarter), F#4 (half).
- Violin 2 (Vln. 2):** Treble clef. Measure 117: F#4 (half), G#4 (quarter), A5 (quarter), B5 (quarter), A5 (quarter), G#4 (quarter), F#4 (half). Measure 118: F#4 (half), G#4 (quarter), A5 (quarter), B5 (quarter), A5 (quarter), G#4 (quarter), F#4 (half). Measure 119: F#4 (half), G#4 (quarter), A5 (quarter), B5 (quarter), A5 (quarter), G#4 (quarter), F#4 (half).
- Viola 1 (Vla. 1):** Alto clef. Measure 117: F#3 (half), G#3 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#3 (quarter), F#3 (half). Measure 118: F#3 (half), G#3 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#3 (quarter), F#3 (half). Measure 119: F#3 (half), G#3 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#3 (quarter), F#3 (half).
- Viola 2 (Vla. 2):** Alto clef. Measure 117: F#3 (half), G#3 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#3 (quarter), F#3 (half). Measure 118: F#3 (half), G#3 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#3 (quarter), F#3 (half). Measure 119: F#3 (half), G#3 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#3 (quarter), F#3 (half).
- Violoncello (Vc.):** Bass clef. Measure 117: F#2 (half), G#2 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G#2 (quarter), F#2 (half). Measure 118: F#2 (half), G#2 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G#2 (quarter), F#2 (half). Measure 119: F#2 (half), G#2 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G#2 (quarter), F#2 (half).
- Contrabass (Cb.):** Bass clef. Measure 117: F#1 (half), G#1 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G#1 (quarter), F#1 (half). Measure 118: F#1 (half), G#1 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G#1 (quarter), F#1 (half). Measure 119: F#1 (half), G#1 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G#1 (quarter), F#1 (half).

120

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are in treble clef. Viola 1 (Vla. 1) and Viola 2 (Vla. 2) are in alto clef. Violoncello (Vc.) and Contrabass (Cb.) are in bass clef. The score is divided into three measures. The first measure starts at measure 120. The second measure starts at measure 121. The third measure starts at measure 122. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and a key signature of one sharp (F#).

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

123

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

2"

2"

2"

2"

2"

127

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

4"

5"

3"

6"

2"

139

Vln. 1

c.l. batt. 4" 4" 4" 3" 3" 2"

p *ff* sempre

Vln. 2

pizz. 4" 4" 4" 3" 3" 2"

p *ff* sempre

Vla. 1

arco 4" 4" 4" 3" 3" 2"

p *ff* sempre *p* *f*

Vla. 2

c.l. batt. 4" 4" 4" 3" 3" 2"

p *ff* sempre

Vc.

arco 4" 4" 4" 3" 3" 2"

p *ff* sempre

SP c.l. batt. N *p* *ff*

Cb.

pizz. 4" 4" 4" 3" 3" 2"

p *ff* sempre

151

The musical score is written for six parts: Violin 1, Violin 2, Viola 1, Viola 2, Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 5/4. The score is divided into three measures.

Violin 1 (Vln. 1): Measures 151-153 consist of whole notes on G4, marked with a fermata.

Violin 2 (Vln. 2): Measure 151 has a whole note on F#4 with a fermata. Measure 152 has a half note on F#4 (*f*) followed by a half rest, then a half note on G4 (*ff*) with a fermata. Measure 153 has a half note on F#4 (*f*), a half note on G4 (*mp*) with a slur and "c.l. salt." above it, and a half note on A4 (*p*) with a slur and "N arco" above it.

Viola 1 (Vla. 1): Measures 151-153 feature a triplet of eighth notes on F#3 (*f > p*) followed by a quarter rest, then a half note on G3 (*f*) with a slur and "pizz." above it.

Viola 2 (Vla. 2): Measure 151 has a half note on F#3 (*p*) with a slur and "pizz." above it. Measure 152 has a half note on F#3 (*mp*) with a slur and "arco" above it, followed by a half note on G3 (*p*) with a slur and "pizz." above it. Measure 153 has a half note on F#3 (*mp*) with a slur and "arco" above it, followed by a half note on G3 (*p*) with a slur and "pizz." above it.

Violoncello (Vc.): Measure 151 has a half note on F#2 (*p*) with a slur and "c.l. batt." above it, followed by a half note on G2 (*ff*) with a slur and "N" above it. Measures 152 and 153 have identical notation.

Contrabass (Cb.): Measure 151 has a half note on F#1 (*fff*) with a slur and "pizz." above it, followed by a half note on G1 (*ff*) with a slur and "ESP" above it. Measure 152 has identical notation. Measure 153 has a half note on F#1 (*fff*) with a slur and "pizz." above it, followed by a half note on G1 (*ff*) with a slur and "ESP" above it, and a half note on A1 (*ff*) with a slur and "N arco" above it.

Vln. 1

30

Violin I (Vln. 1): Measures 154-156. Dynamics: *fff*, *mp*, *fff*. Performance instructions: *c.l. tratto*, *ESP*.

Violin II (Vln. 2): Measures 154-156. Dynamics: *fff*, *f*, *mp*, *p*. Performance instructions: *pizz.*, *c.l. salt.*, *N arco*, *ESP*.

Viola I (Vla. 1): Measures 154-156. Dynamics: *f > p*, *f*, *mp*. Performance instructions: *arco*, *pizz.*, *c.l. batt.*, *arco*.

Viola II (Vla. 2): Measures 154-156. Dynamics: *mp*, *p*. Performance instructions: *arco*, *pizz.*.

Violoncello (Vc.): Measures 154-156. Dynamics: *p*, *ff*. Performance instructions: *SP*, *c.l. batt.*, *N*.

Contrabass (Cb.): Measures 154-156. Dynamics: *fff*, *ff*. Performance instructions: *ESP*, *pizz.*, *N arco*, *II*.

157

Vln. 1

mp *fff* *mp* *f* *pp* *mf*

Vln. 2

fff *f* *mp* *mp* *p* *pp* *f* *p*

Vla. 1

fff *mf* *f > p* *f* *mp* *ff* *p* *ff* *pp* *f*

Vla. 2

mp *p* *mp* *p* *mf* *pp*

Vc.

mf *p* *fp* *mf* *p* *mf* *p* *f*

Cb.

fff *ff* *fff* *ff* *pp* *ff* *mp* *ff*

Annotations: *x 3*, *c.l. tratto*, *8^{va}*, *ESP*, *pizz.*, *c.l. salt.*, *N arco*, *arco*, *pizz. uña*, *c.l. batt.*, *arco*, *I*, *II*, *l.v.*, *ST*, *tr*, *salt.*, *N arco*, *III*

160

Vln. 1

p *pp* *mf* *pp*

Vln. 2

pp *ff* *pp*

Vla. 1

salt. *p* *f* *pp* *ff* *pp*

Vla. 2

pp *f* *mp* *pp*

Vc.

salt. *p* *f* *p* *f* *p*

Cb.

pp *mf* *pp*

This musical score page contains measures 160, 161, and 162. The key signature has one flat (B-flat), and the time signature changes from 13/8 to 2/4 at the start of measure 161. The score is arranged in five staves: Violin 1, Violin 2, Viola 1, Viola 2, Violoncello, and Contrabass. Measure 160 begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes with various dynamics including *p*, *pp*, *mf*, and *ff*. There are also triplets and slurs. Measure 161 continues the melodic lines, with dynamics ranging from *p* to *ff*. Measure 162 concludes the section with a final chord and a key signature change to two flats (B-flat and E-flat) for the next page. The score includes various musical notations such as slurs, triplets, and dynamic markings.

163

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

pp *mf* *p* *f* *pp* *f* *ff*

salt. *pp* *f* *pp* *mf* *pp* *mf*

p *pp* *ff* *pp* *ff* *pp* *f* *mp* *pp* *f*

p *f* *pp* *f* *pp* *f* *mp* *pppp*

ff *pp* *mf* *p* *ff* *p* *f*

p *ff* *pp* *f* *ff* *p*

flaut. *gliss.*

166

Vln. 1

mp *pp* *ff* *pp* *ff* *mp*

Vln. 2

ff *mp* *f* *pp*

Vla. 1

p *ff* *f* *p* *p* *pp*

Vla. 2

mf *p* *pp* *mf* *p* *ff* *p*

Vc.

ff *mf* *p* *pp* *mf* *<ff*

Cb.

pp *f* *mp* *ff* *p* *ff* *p* *f*

musical score page 34, measures 166-170. The score is for a string quartet (Violins 1 & 2, Violas 1 & 2) and a Cello/Double Bass (Cello/Bass). The music is in 3/4 time, with a key signature of one flat (B-flat). The score includes various dynamics (mp, pp, ff, f, p, mf, <ff, p, f) and articulations (salt., tr., <). The measures are divided into four systems, each containing two staves. The first system (measures 166-167) is in 3/4 time, the second (measures 168-169) is in 2/4 time, and the third (measures 170-171) is in 4/4 time. The fourth system (measures 172-173) is in 5/4 time.

[illegible]